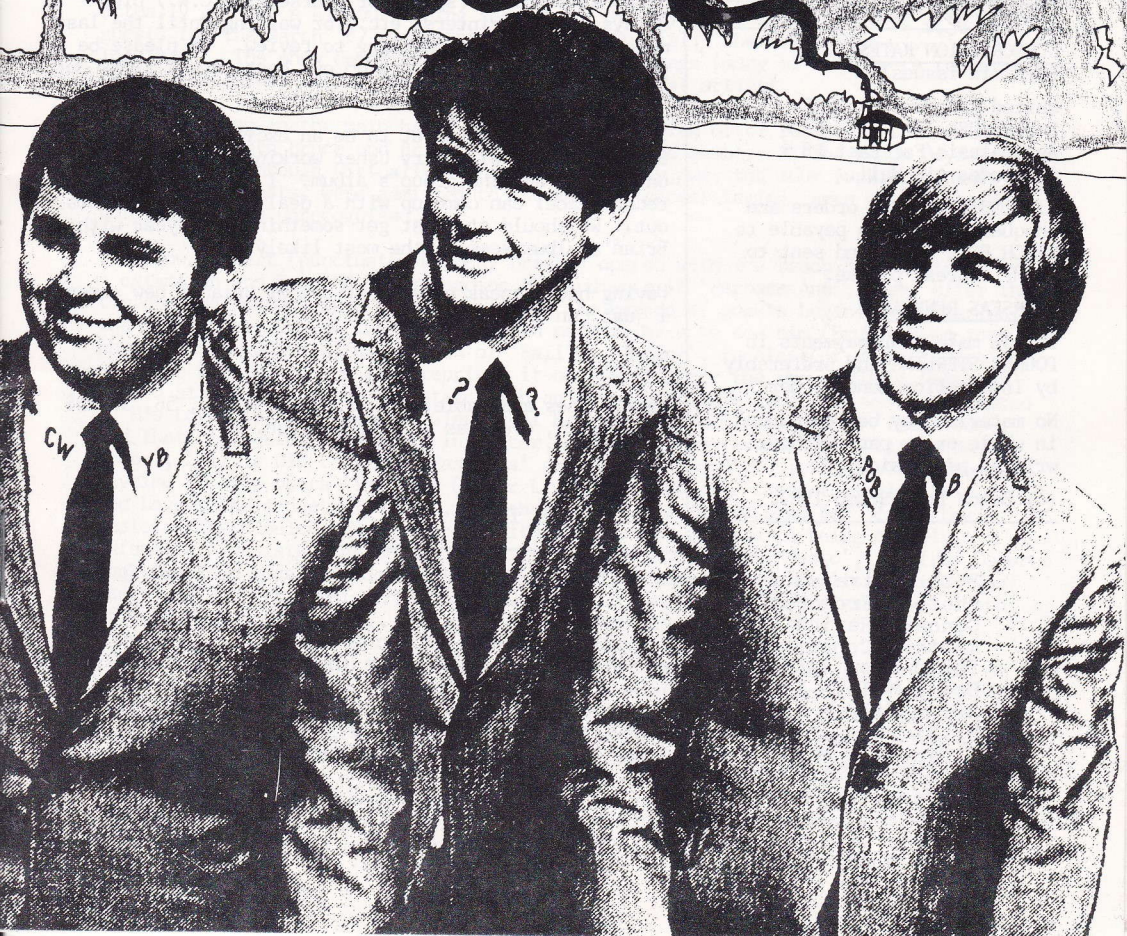


Back Bay Story 59



BEACH BOYS STOMP - Feb '87

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Editorial

It seems a rumour started by the Sun newspaper that the Beach Boys will play Wembley this summer has prompted many people to write or phone STOMP for more details about a Beach Boys tour. The truth is there are no official details about any UK visit at the present time. Be assured that if the group does visit the UK this year we will give you all the details as soon as possible.

Many people get very impatient waiting for the latest issue of STOMP to arrive through their letterbox and can't wait to let us know if it's late. Please remember Chris, Andrew, Roy and myself give a lot of our spare time to run STOMP voluntarily and we are not without personal problems (speak for yourself! - C.W.) plus delays at the printers, etc., or waiting until the last minute for news or something to review. So please be patient and we will always do our best to get STOMP out during the month due.

1987 could well turn out to be an exciting year for Beach Boy fans with Gary Usher working currently on Brian's and the group's album. I just hope some record label can come up with a deal to get the albums out. We should at least get something this year with Brian's album seeming the most likely.

Having had a sneak preview of one of Brian's new songs I just can't wait.

MIKE

Back issues available: 51, 52, 53, 54, 55, 56, 57, 58
£1.00 each, overseas add 50p postage.

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CONCERT REVIEW

GROUP AS DEPICTED MAY VARY AT ACTUAL CONCERTS...

The letter, dated 11th November 1986, read as follows:

Dear Mr. Smith,

Congratulations on being a winner in Sunkist's Beach Boys 25th Anniversary Tour Sweepstakes!

Your winner's package includes, for you and your guest, round trip air fair via United Airlines; four nights/five days at the Reef Hotel in Honolulu; breakfast buffet each morning and your evening meals. Also included is a private beach party with the Beach Boys, and tickets to see the Beach Boys in concert in Honolulu.

From that moment to this, the whole trip seemed/seems like a dream. Beautiful green and blue water... comforting warm weather (especially in December)... friendly treatment by all of our hosts... these alone made the trip memorable. And then, there were the Beach Boys.

Having been told there was to be a concert, we - my wife Andrea and I - expected, as contest winners, to have great seats for a live gig. The morning of the show, however, we were informed that we were to see the taping of a BB TV special, with appearances by a number of guest artists. From this description, we anticipated sets by each performer, all to be later compiled and edited for screening. What we actually got was a 4½ hour taping session of the Boys performing together with their guests for the March '87 airing of the ABC-TV Special, 'The Beach Boys ... 25 Years Together!' The show comprised over 30 different songs (many of which were repeated for better takes) with - believe it or not - 10 guest artists.

Whilst waiting in the main halls of the Royal Hawaiian Hotel for admission to the stage area, both Bruce and Brian, Glenn Campbell and members of the Beach Boys backing band walking through virtually un-noticed. Finally, we, the 100+ Sunkist winners plus 750 invited guests, were admitted to the limited access taping area where, again, notables walked unrecognised.

The show/concert (punctuated by many breaks) opened with the Beach Boys arriving on a catamaran and Terry Melcher leading the audience in 'Barbara Ann'; then, after the two opening numbers were performed twice, the parade of guests began! Ray Charles, the sole guest to draw the Boys and band members over to see him (Bruce even took a photo) rendered a soulful version of 'Sail On, Sailor', redolent of the KGB version, not once but twice, and even reprised it once more after the show. Glenn Campbell opened at the far end of the stage with an unrecognisable tune, but was interrupted by His Loveship, who reminded Glenn that he had once been somebody, a 'Beach Boy', and that he should get his act into gear, which he promptly did with 'Little Deuce Coupe', 'Little Old Lady From Pasadena' and 'I Get Around'. Gloria Loring, from the daytime TV soap opera 'The Days Of Our Lives', offered her current single 'Friends and Lovers' as a duet with Carl, and then joined the entire band for 'I Can Hear Music'. The Fabulous Thunderbirds (with whom I must confess to being totally unfamiliar) assisted the BB for a hot version of 'Rock & Roll Music', Jeffrey Osborne took the lead vocal on 'God Only Knows', and the sexy Belinda Carlisle (ex Go-Gos) sang 'Wouldn't It Be Nice?' and followed up with her soon-to-be-released 45, 'Band Of Gold'.

Paul Shaffer, bandleader on the David Lettermen late-night talkshow, complained of being a lonely surfer boy before joining the band on keyboards for 'Surfin' USA' and 'Surf City'. As a humorous interlude, Joe Piscopo, a comedian formerly from 'Saturday Night Live', appeared as Bruce Springsteen (who he? - Cont. Ed.) to sing 'Surfin' USA' a la 'Born In The USA', not to mention 'we wish they all could be New Jersey girls'.



Photo's Richard E. Smith.

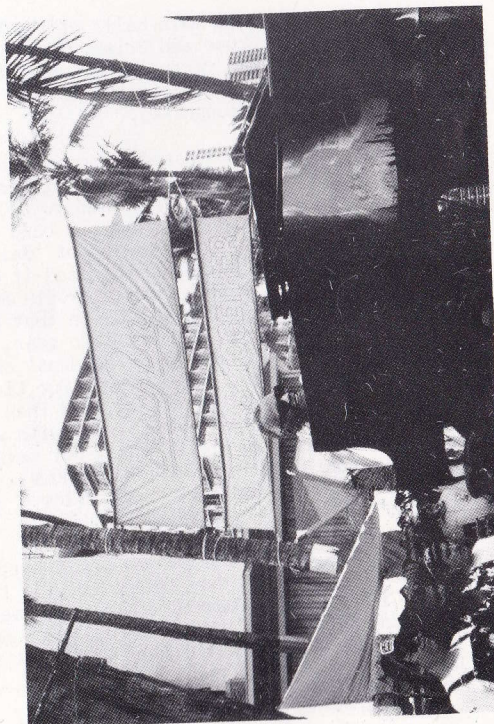
Waikiki Beach Operators Association
CELEBRITY SHOW PASS
to the taping of the ABC-TV Special

The Beach Boys ... 25 years together

A Celebration in Waikiki
Friday, December 12, 1986
Royal Hawaiian Hotel Ocean Lawn

DOORS OPEN: 12:00 NOON DOORS CLOSE: 12:30 P.M.
Taping/Concert Begins: 1:00 P.M.

★ Glen Campbell ★ Belinda Carlisle ★ Ray Charles ★ Patrick Duffy ★
★ The Everly Brothers ★ The Fabulous Thunderbirds ★ Gloria Loring ★
★ Jeffrey Osborne ★ Joe Piscopo ★ Paul Shaffer ★ Three Dog Night ★



Then, as Mike and Brian reminisced about spending nights in their cars, listening and singing along to the radio, a head popped in and suggested that they were probably singing his songs. It was the Everly Brothers, who proceeded to sing 'Don't Worry Baby', 'Getcha Back' and 'Wake Up, Little Susie' - again, not once but twice. The final guests, Three Dog Night came on to perform - what else - 'Darlin'', but the show wasn't over. As a finale, all the aforementioned guests plus Don Ho (who had earlier joined Joe Piscopo during a beachside routine, and who is no favorite of at least two Beach Boys) returned to the stage for 'Good Vibrations'... and to close the whole proceeding, Brian took the lead vocal on a new song, 'Spirit Of Rock & Roll', a faster-paced 'I Write The Songs'.

I was overwhelmed and exhausted; not only had I seen all of these exciting guests, but I was also a front-row spectator to the Beach Boys for four and a half hours. I witnessed the taping of a TV special, replete with cue cards for dialogue and singers who didn't know all the words, bikini-clad young girls hired for effect, and Beach Boys walking amongst and/or talking with the audience. I enjoyed 'California Girls' with pretty young things presenting leis to, and kissing each of the guys (Brian carried his girl offstage - not much wrong with him!); I enjoyed the Hawaiian highschool cheerleaders who joined the Boys onstage for 'Be True To Your School', and more than anything enjoyed the repeat performance of unusual or new tracks, e.g. 'California Dreamin''. I can't wait to see the 90 minute special on TV!

And then there was the party. Outdoors on a lawn just steps away from the taping area, and beachside to the Pacific Ocean, we were again wine and dined, and entertained by Sunkist... and yes, all of the guys plus Glenn Campbell did come by, although they were scheduled to attend a 'rap' party with the other performers and backstage guests. Moreover, each treated us as I expected he would. Bruce was the first to arrive, picked up some food and sat down at a table with some of the Sunkist winners; he later joined us at our table for about half an hour, talking and signing autographs, although 'gruesome' was his response when confronted with GOING PUBLIC, his 1977 solo album, Carl was laid back and approachable, granting both auto- and photographs; in fact, it was he who told me about the 'rap' party and identified 'Spirit Of Rock & Roll' as a new song. Brian, though willing to talk and sign autographs, seemed distant and preoccupied. Alan came and departed very quickly, and all of the band except Mike (who came by later) went onstage to congratulate the Sunkist winners. All in all, I gathered autographs on three solo albums and on the 25th Anniversary tour program, the only copy in evidence anywhere (there was no program for the show!). What a great day!

As for the title of this article, it comes from the bottom of the Sunkist-Beach Boys 25th Anniversary poster given - along with their LP - to each winner and guest, and struck me as oddly humorous, not to mention accurate these past years... And finally, my thanks to AGD for providing the Sunkist LP order blanks, which entered me in the draw in the first place!

RICK SMITH - Delaware

JONES BEACH THEATRE CONCERT, LONG ISLAND, NY - August 15, 1986

The overly familiar opening to "California Girls" piped its way from the man-sized speakers. Unfortunately, The Boys were overdriving the system so Mike's nasal was barely heard above the overpowering drums, guitars, and synthesizers.

Mike, Alan, Carl, Bruce and the regular entourage of back-up musicians - Mike Kowalski, Jeff Foskett, Mike Meros, Bobby Figueroa and Billy Hinche - were all present. Musically, smooth transitions between songs added excitement to the prevailing high energy level of the group.

The next song, "Rock and Roll To The Rescue", started, but the bozos behind the mixing board couldn't, or wouldn't, lower the instruments and/or boost the voices. Carl's "Well ya better get ready..." vocal barely squeaked out. It seemed for a moment that the sound improved, but I must have been mistaken because it didn't last long.

During at least 90% of the sell-out concert, the entire orchestra section was dancing, singing, and rocking along. Highlights included "God Only Knows" and "California Dreamin'". Actually, any song not performed by Mike sounded good. There must have been some malfunction in his microphone or throat.

Judging by the response to "California Dreamin'", it will undoubtedly outperform its predecessor. I just hope, for the group's sake, that they get a reputation as being a cover-version band. There have been too many re-makes and too few new songs.

The song-by-song breakdown is as follows:

California Girls, Rock and Roll To The Rescue, Rock and Roll Music, Good Vibrations, Getcha Back, Darlin', Dance Dance Dance, Wouldn't It Be Nice, Do It Again, God Only Knows, Sloop John B, Come Go With Me, 1 verse of Okie from Muskogee, Little Deuce Coupe, Three Window Coupe, Shut Down. 409, Little GTO, I Get Around, Surfer Girl, California Dreamin', Help Me Rhonda, Surfin' Safari, Surfin' USA, Barbara Ann and Fun Fun Fun.

SURFER X

BEACH BOYS PLAY 'OLDIES' SHOW

by Kevin O'Hare

It's kind of sad to see the Beach Boys relegated to playing the role of an 'oldies' act, but that's obviously what the public wants.

That was quite apparent Saturday evening, when the band played what amounted to a 'greatest hits' show - nothing more, nothing less - before a wildly appreciative crowd of 6,250 at the Springfield Civic Center.

The 80-minute, 28-song performance was void of any surprises, but proved that the group still has the ability to turn on an audience. The band's trademark harmonies were nearly letter perfect throughout the show, and the songs were delivered in solid, if unspectacular, fashion. For 99 percent of all rock acts, that would suffice, but we're still talking about the Beach Boys here.

This is, after all, a group that was among the most innovative and ingenious in the history of rock. Its PET SOUNDS LP in 1966 forever changed the course of music, and provided the inspiration for the Beatles' SGT PEPPER'S LONELY HEARTS CLUB BAND, among countless other later recordings.

Originally known only for their songs about surfing, the Beach Boys later evolved into a band with a strong social consciousness. Their brilliant early '70s LPs HOLLAND and SURF'S UP were punctuated with powerful commentary on subjects ranging from student demonstrations to the destruction of the environment.

But now it's been more than a decade since the band has recorded anything as noteworthy as those efforts. In the course of those 10 years, the Beach Boys have gone from rock pioneers to businessmen marketing a particularly successful oldies act. Perhaps nothing personifies the new Beach Boys as much as their decision to sell the rights to their classic "Good Vibrations" to Sunkist, which has provided the corporate sponsorship for this 25th anniversary tour.

Founding member and guiding light Brian Wilson, whose appearances with the group have been infrequent over the years, was absent from Saturday's performance. Of the 10 people on stage, only brother Carl Wilson, Mike Love and Alan Jardine remain from the original Beach Boys.

Jardine shined during his brief stints in the spotlight, most notably on "Wouldn't It Be Nice" and "Sloop John B". Carl Wilson, though looking incredibly bored, provided some breathtaking vocals, particularly during "Darlin'" and "God Only Knows".

Almost all of the group's major hits were included in the show, including the set-opening "California Girls", "Surfin' USA", "Help Me Rhonda", "Do It Again", and the encores, "Barbara Ann" and "Fun Fun Fun".

The group also played a somewhat shaky "Rock 'n' Roll to the Rescue", and a nice remake of the Mamas and Papas' "California Dreamin'". The two comprise the only new selections on the band's latest greatest hits LP MADE IN USA.

DAILY NEWS - 18th August

DISPUTED REVIEW OF BEACH BOYS CONCERT

Having attended the Beach Boys concert on Aug. 16 at Springfield Civic Center, I was anxious to read the review in Monday's Daily News.

And, after I read Kevin O'Hare's review, I was left wondering if we attended the same concert.

What 6,250 people experienced that night was far from an 'oldies show', and there was nothing 'sad' about seeing America's most remarkable musical talent performing their magic in person.

An oldies act grows weary and fades. The Beach Boys are original and their music is timeless. No other group has such a uniqueness and appeal that holds up over the years, all the while continuing with new music and new ventures.

The Beach Boys are nearing the end of their 100-date, 25th anniversary summer tour. On Aug. 16th they played to a sold-out crowd in Bridgeport in the afternoon and thrilled Springfield with their sounds that evening.

Looking tired, maybe. Bored, never! The Beach Boys take pride in entertaining and their audience is always assured of a good time.

As I left the Civic Center that night I heard a variety of comments from people who apparently attend concerts frequently. They all expressed excitement, commenting they've "never seen anything like it", and that it was "unbelievable"!

I'm sorry Kevin O'Hare wasn't more impressed, but the other 6,249 of us were thrilled.

NANCY GAJ - Feeding Hills



THE BEACH BOYS GET together back stage in Toronto with the Big Town Boys, a Canadian group who appeared with them. The show drew 8,000; the Beach Boys had already attracted 7,000 in Ottawa, 6,000 in Montreal. Holding an RCA Victor record by the Big Town Boys (their first) is Jungle Jay Nelson of radio's CHUM, who emceed the Toronto program.

March 27, 1965

DATE: 6th Dec 1986
 VENUE: Beverly Theatre, Beverly Hills, California
 TIME: 8.00 pm

"A benefit & tribute to some great American songwriters benefitting the National Academy of Songwriters."

I was fortunate enough to have been in Beverly Hills (which is unusual for me) the day that tickets for this event went on sale.... I was amazed when the counterman handed me my seats - front row centre - usually these seats are pre-sold for VIPs and even at \$50.00 a crack I was elated! The reason for my glee was that the line-up for the evening consisted of: Stephen Bishop (host), Jimmy Webb, Steve Kipner & John Lewis, Jeff Barry, Sammy Fain, Randy Goodrum, Jack Tempchin, Jerry Lieber & Mike Stoller, Tom Kelly & Bill Steinberg, Paul Williams, Kim Carnes, Burt Bacharach & Carole Bayer Sager, Michael McDonald and last, but certainly not least, Bruce Johnston & Brian Douglas Wilson!

The show began precisely at 8.00 pm and one after another these greatest of the great songwriters bounded on stage and performed what amounted to only a thimblefull of some of the best songs ever written! I mean Jeff Barry doing Da Doo Run Run, Be My Baby, The Chapel of Love, and a handful of his other classics was worth the admission price alone... but we also got much more this night!

About halfway through the evening's proceedings Bruce came out and did a very nice version of "I Write The Songs". While quite a few of my friends and associates remember the Barry Manilow hit version and find the lyrics just a bit corny, I myself have always liked the song and Bruce sounded in good voice. After a few words Bruce turned the mike over to the next guest and things moved right along to the intermission.

Jerry Lieber & Mike Stoller opened the second portion of the show running through a list of their hits that began with "Love Potion No 9" and finished with stuff like "Hound Dog"... great! great! great!

After Tom Kelly & Billy Steinberg performed a super version of "True Colours" the hit they penned for Cyndi Lauper, they announced the next guest: "Unbelievable", the only performer of the evening to receive a standing ovation before (and after) his performance: Brian Wilson!

Brian never looked better and I swear to you he never ever sounded better. If you happened to be at the Pepperdine University show or saw the video, I can tell you his performance and voice was lame compared to this night at the Beverly. People (including myself) were shocked.

His song selection (with a brief story concerning each) for the evening was "Surfer Girl"; a new song titled "Let's Go To Heaven In My Car" and "California Girls". When he sang the opening falsetto line of "Surfer Girl" I would have sworn it was Brian Wilson circa 1965. He soared through it never missing a note! It was as Paul Williams later remarked "So purely beautiful a melody as you would ever hear." "Let's Go To Heaven In My Car" written with Doc Landy and Gary Usher was a great bopper with definite 'hit potential'... And last but not least "California Girls" - classic of classics.

All the tunes were performed with the rocking house band and were so tight that it was obvious they had rehearsed a lot. The sound of Brian was only eclipsed by the manner of Brian this night though. He joked with the audience between songs! and once right in the middle of the bridge in "Surfer Girl"! It was so spontaneous!

This was the first time in all the years since Brian's problems began that I have truly felt (in my heart) that 'Brian is Back'. I have only one regret and that is; that I was not able to capture these most precious moments on video (due to some technical problem). I will always remember this night though and I hope my recollections will be heartening to all who have kept the faith all these years...

TERRY RIGATTI

F-6 Thursday, February 5, 1987 ★

San Francisco Examiner

Beach Boy Wilson working on the rest of his life

By Mary Campbell
 ASSOCIATED PRESS

BRIAN WILSON, always described as the songwriting genius of the Beach Boys, at 44, is working on his first solo album. "I'm looking toward 1987 as being the Year of the Tiger, all green light," he says. "It's a matter of jumping on and doing your thing."

In 1965 he stopped touring with the Beach Boys, started again in 1977. He was on the tour last summer. He also was on the show in Hawaii Dec. 7, which was shot by ABC-TV for a 90-minute special, "The Beach Boys ... 25 Years Together," to be shown March 6. The Beach Boys' first performance, using that name, was Dec. 31, 1961, in Long Beach at a memorial concert for Richie Valens.

The Beach Boys' 25th anniversary album was "Made in U.S.A." on Capitol Records, 25 of the group's biggest hits plus "Rock 'n' Roll to the Rescue" and "California Dreamin'."

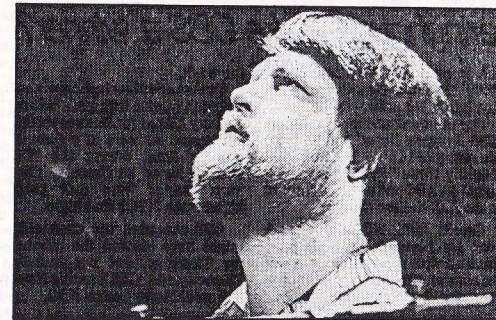
It's no secret Wilson's time out was caused by drugs. Rejecting calling himself ill, he says, "I was mentally out of order. I messed up so bad. I took so many drugs. I goofed my head up. I wasn't able to get myself together."

"I had so much money. It was so easy to buy all kinds of drugs, downer pills, uppers and cocaine. I wasn't being real wise. For 10 years I completely went down the tubes. It was ridiculous. It's gone as a memory."

"I've been clean for about four years. I started writing again in 1983. I'm in the fifth year of a creative cycle. It is a good feeling to be in one."

Wilson wrote and recorded "Let's Go to Heaven in My Car," which will play as the movie "Police Academy IV" opens. Motown Records will have it on the sound track album and release it as a single. It'll also be on Wilson's solo album.

Dr. Gene Landy, who lives down



Brian Wilson: 'I was mentally out of order'

the street from Wilson in Malibu, says four record companies are interested in both an album and documentary film of Wilson and the solo LP should be out by summer. Landy accompanied Wilson to New York in January, where he presented the induction award to songwriters Jerry Lieber and Mark Stoller at the second Rock 'n' Roll Hall of Fame banquet.

Wilson also wrote and has recorded "The Spirit of Rock 'n' Roll" for his album. It was used as the finale of the TV special, sung by the Beach Boys and guest stars. He says, "It sounds like a top 10 record. I can't see it not being top 20."

"Gary Usher, who used to produce the Byrds and wrote 'In My Room' and '409' with me in 1962, is writing with me. We usually work and toss it over to Gene who ends up deciding the direction we're going in. We don't have any generalized rules or limitations or deadlines. We work slow. The only problem when you don't have a deadline is that it may take you a month or two to get something going."

When he composes, Wilson says, "I always start with a key, then chord patterns, then into melody and lyrics—in that order. I take my emotions and squish them down into hardly anything. I rely on my ability to control my emotions, to

funnel them into music."

They record a song as soon as they write it, Wilson says. The album isn't finished. "It's going to be an up album, a lot of rock 'n' roll, positive statements. I've got one song, 'I Couldn't Get the Poor Old Body to Move,' about exercise, and 'So Much Sugar,' about diet. I believe in that kind of stuff. I get a kick out of health."

"I wrote half a song last week; I haven't finished it yet. I work with a piano and a Yamaha DX7. It has such a nice tone to it, it automatically brings something out of you that wants to be part of that tone."

"I've always used keyboards ever since 'Surfin''," which was my first song," Wilson adds. "I never did surf. I never knew how. My brother Dennis did a lot. I never got into that; I never knew why."

When he was a kid, Wilson says, he took accordion lessons for about two months. "I didn't learn much more than octave scales. I was a boy genius. I didn't want to admit it. When I was about 18 I started admitting I had been a bit of a musical genius at about 12."

He says, "There are no real plans yet for a tour next summer. If the record bombs, that'll be a drag."

"I believe the Beach Boys have a spring tour lined up. I might do some of that. It does not stop the

production of my solo album."

The Beach Boys were asked to be part of a movie, "Back to the Beach," Wilson says. "The last meeting we had, the guys voted it out."

Wilson, who is divorced, has daughters 18 and 19, Carnie and Wendy. Carnie will play Mama Cass in a movie to be made about the Mamas and Papas.

Landy, who goes in and out of the sitting room in the hotel suite, once with hands around glasses of aloe juice, which he says is good for balancing acids caused by stress. From time to time Wilson clamps his jaws, giving his face a tense expression.

He says, "I've known Dr. Landy since 1976. He keeps close watch on my life. Under the Dr. Landy program I run and he monitors my life. It's hard to do sometimes. I take what I learn from him and make it work instead of saying, 'All I do is listen to Dr. Landy giving orders.'"

"We have a trainer. We work out. I used to run 5 or 6 miles. I've had a cold and bad back. I'm back to 2½ miles."

Asked whether it's harder or easier to write songs than it used to be, Wilson first says, "It's harder. I've exhausted my creative abilities." Then he quickly says, "No, that's negative. It's easier because I have so many behind me."

"I rely on my past achievements so much. I tell myself if I've done that, I can do that much more. Otherwise I'd be too scared to write. I wouldn't think it'll be good enough."

BACK DOOR

WHEN THE STYLUS FIRST touched down on *Pet Sounds*, Beach Boys' followers didn't know what to make of this radical departure from teen ditties. By May 1966, the Beach Boys were already an institution, dependable hit-makers producing pop gems that wouldn't be matched for hook-content until Abba came along, and for harmonies until you heard the angels singing. What nobody expected was a leap from anthems to art.

We shouldn't have been so surprised, but who knew then that the Beach Boys would become (probably) the longest-surviving rock band of all time, remaining relatively intact and consistent? *Pet Sounds*, we know from hindsight, was the major turning point in a career which would see five teenagers grow from a surf band into an outfit which could match any of the more intellectually challenging artists rock had produced.

Yes, it is 25 years away from Pendleton shirts and surfboards (which, as legend tells us, only one of them ever used). It's a career which produced a string of hits, followed by periodic bursts of brilliance to remind us that – between their later concerts of the Rock Revival variety – the Beach Boys were still to be regarded with respect earned by talent rather than longevity. We must, however, not let nostalgia cloud our memories: the 1960s were the golden years, and it's right that recordings from this period take precedence over the later works. With this in mind, it's hard to quibble with the 'obvious' nature of the material selected for an anniversary LP. (Cynics note: the LP does include some songs from the Boys' non-EMI offerings, as well as two fresh numbers.)

Prior to the release of *Made In The USA*, (the 2LP, 25-track retrospective), EMI re-released six Beach Boys LPs from the 1963-1966 period which – whether chosen by accident or deliberation – perfectly cover the major transitions from surf band to pop masters to artists. The two LPs which preceded the six are represented in spirit – surf, sun, and stick-shifts – in the older of the reissues, while those which followed the latest reissues coincide roughly with the period when leading-light Brian Wilson starting sitting in his sandbox. The perception of choosing this half dozen out of a discography of over 50 LPs is akin to selecting tracks for a single LP to represent the Beatles' output.

If you listen to the reissues – *Surfer Girl*, *Little Deuce Coupe*, *All Summer Long*, *Summer Days (And Summer Nights!!)*, *Beach Boys Party*, and *Pet Sounds* – in chronological order, you find (with the exception of the *Party* LP) that the development proceeded with rapidity and in degree similar to the Beatles' progression from *Please Please Me* to *Sgt Pepper*. This isn't an exaggeration, a case of stretching the analogy for the sake of it. The pattern is identical: catchy, quality pop, self-penned items, followed by better, more complex, but still fairly innocent pop, leading up to studio experimentation and genuinely poetic lyrical content that would influence pop artists with irreversible impact. If there are any doubts about the validity of comparing the Beach Boys' work to that of the Beatles, it's on record that Paul McCartney cited *Pet Sounds* as part of the inspiration for *Sgt Pepper*, which followed a year later.

The vignettes contained in the Beach Boys' classics, from the soporific 'Little Deuce Coupe' to the angst of *Pet Sounds*, are as successful in conveying 1960s Teen America as Chuck Berry's were for the previous decade. This is the highest praise I can offer,



The Beach Boys celebrate 25 years; Ken Kessler hangs ten

and I speak as one who suffered through puberty in the country and the era for which the songs have the most relevance (though I grew up miles from California).

Listening to a 2LP distillation of their best work – marred by the realisation that a triple set would have meant fewer omissions, like the exquisite 'Disney Girls' from *Surf's Up* – showed that the songs still work as great pop songs, and the effect of slipping a Beach Boys track into a party mix is pretty much the same as it was in the Johnson era. As for the sentiments expressed, well, watchers have



noticed that Reagan's America suggests that the '60s' swing to the left never happened, and it really is becoming a *Leave It To Beaver* world over there. Cheaper fuel has signalled a return to gas-guzzling cars of the Little Deuce Coupe ethic, knocking back a six-pack now has as much class as lighting a doobie, and adolescent males still prefer lithe, tanned blondes to feminists with hairy armpits. Somehow, I can't quite picture American teens accepting 'Be True To Your School' with straight faces, though I have noticed that graduation class rings are back with a vengeance.

That the Beach Boys were strictly 'of their time' has always kept the band from garnering the kind of hip kudos usually reserved for the likes of Pink Floyd, Steely Dan, or even The Smiths (who are about as un-timeless as you can get when you realise that their output only appeals to downtrodden British youth devoid of prospects/imagination). The Beach Boys were a living advertisement for fun, for rocking and rolling, for cruising, for partying, or, more succinctly, for making the most of

those fleeting teen years. Those who adhered to their California recipe (provided they had the money for fast cars and the Aryan good looks for attracting leggy nubile) would be able to look back on a youth full of the delights that preclude the 'elderly'. You tend not to have romantic assignments in the back seats of cars after you leave high school. Equally, you tend not to take seriously those who rate ephemeral pleasures above the philosophical.

By the time *Pet Sounds* was released, the Beach Boys were locked into the rôle of harbingers of summer, and even the sensitivity of that LP (or the exquisite 'In My Room') couldn't undo enough of the stereotype to replace the image with that of maturity.

It's not just the lyrical content – the message rather than the mode of expression – which dates the pre-1967 recordings; sonically, with the exception of *Pet Sounds*, they 'suck' (to use the vernacular). My favourite, possibly apocryphal, explanation is that the partially-deaf Brian Wilson had his hands on the knobs, hence the 'mono-ness' and muddiness of the finished product. The reissues are digitally-remastered, but even that doesn't yield sounds equal to Beatles releases of the same age. But a unique case exists for those who wish to hear what those magnificent songs might have been like if the recordings were better. Last year, Telarc released a CD by a cover band called Papa Doo Run Run, who dished up note-perfect copies of the Beach Boys' very best, even going so far as to include one of the Boys at the session. And you wanna know something? The 'modern' sound made the innocence secondary.

I'd hate to suggest for even a moment that the pastiche proves it's the singer not the song; with the Beach Boys, it's the singers and the songs, and only their sound – however beautifully copied – can convey the sense of surf'n' summer necessary to give the melody and the lyrics the requisite feel. (Can you imagine, say, Johnny Cash singing 'Surfer Girl'?) The Beach Boys' sound is inseparable from the message being conveyed, and the gorgeous falsettos, squeaky clean Fender twang, tight rhythm section, and peerless harmonies have – for the past quarter century – signified summer in the same way that Vera Lynn's voice makes you think of World War II.

It has, of course, been as much of a curse for the band as it's been their blessing. Many would lock them into the 'cars'n'gurls' milieu the way the others would keep Frank Ifield yodelling. So it was only through supreme effort that they made us listen to *Pet Sounds*, *Surf's Up*, and *Holland*, and we had to let the Beach Boys leave their – and our – teenage years behind.

But are the hits timeless? Probably not in the same way that Beatles' more 'universal' tracks are; the Beach Boys' hits are too specific, too 'Californian' to really mean anything to people who eschew plaid trousers. Then again, how many classical music lovers identify with the Battle of 1812? Bottom line? If you don't get a tingle when you hear this consummate pop, whether it's 'Fun, Fun, Fun' or 'God Only Knows', you should be wary of saying 'I love music'. ↵

Discography

Surfer Girl EMI EMS 1175
Little Deuce Coupe EMI EMS 1174
All Summer Long EMI EMS 1176
Summer Days (And Summer Nights!!) EMI EMS 1177
Beach Boys Party EMI EMS 1177
Pet Sounds EMI EMS 1179
Made In The USA EMI EN 5005
Papa Doo Run Run: California Project Telarc CD-70501

I CAN HEAR MUSIC... BUT WHO'S THAT PLAYING?

Silly question – it's the Beach Boys, of course... isn't it?

Yes, and no, is the accurate if confusing answer. Certainly the vast majority of Beach Boys songs have at least one band member playing on them, but it only takes a few seconds to realise that however much of a genius he might be, even Brian working his hardest couldn't have supplied the tracks for PET SOUNDS single handed. Luckily the studios of LA could call on a ready-made pool of expert sessions musicians and Brian was fortunate to inherit the cream of the session men (and women), Phil Spector's legendary Wrecking Crew. But to begin at the beginning...

At their very first session for Hite Morgan, the Beach Boys line-up may have been familiar, but the instrumental credits most certainly weren't: Carl handled the guitar as usual, but it was Brian on a hired snare drum and Al on a stand-up string bass. Dennis was notable by his absence... By the time of the second Morgan date, things were more as we know them – Dennis on the drums, Brian on bass. But Al was back east at dental school, so the rhythm guitarist was David Marks, and this was the line-up that recorded the first two albums, with Brian and Mike making extra contributions on keyboards and sax respectively. Al returned to the fold sometime in 1963, though exactly when isn't known: Marks claims that "Fun, Fun, Fun" was the first single he wasn't on, a possible indication to his time of departure.

The first session where it can be proved that Brian had begun using musicians other than the Beach Boys would seem to be in June 1963, one for the "Surfer Girl"/"Little Deuce Coupe" single. Roger Christian recalls Brian worrying over how to tell Dennis that the drumming on "LDC" wasn't him but Hal Blaine (which raises the speculation that there's an unreleased take laying around somewhere on which Dennis did drum – badly, it would appear!). As it happens, he needn't have worried: as long as he got the bucks, Denny wasn't too fussed. The next album, *SURFER GIRL*, gave the first audible proof that Someone Else Is Playing On Our Boys Tracks: it's impossible to be 100% accurate, but it's odds-on that the strings on "Surfer Moon" were led by Sid Sharp and that the harp on "Catch A Wave" was supplied by Mike's sister, Maureen Love-West...

From then on until the *SMILEY SMILE* album, Brian's use of session players steadily increased to the point where, for PET SOUNDS and *SMILE*, the rest of the Boys were not only infrequently used but positively superfluous! Credits for individual songs are next to impossible to ascertain, but a few can be stated with confidence: Glen Campbell's intro on "Fun, Fun, Fun", Ray Pohlman doing the same for "California Girls/", Tommy Morgan's harmonica on "Help Me Rhonda", Frankie Kapp's tympani on "Don't Talk", the cello of Jesse Erlich, string bass of Jimmy Bond and theremin of Paul Tanner, all on "Good Vibrations". Any species of woodwind or reed and it's got to be Steve Douglas, aided by Jay Migliori, Roy Caton & Lou Blackburn: along with Glen and Ray, the guitar duties were handed out to Tommy Tedesco, Jerry Cole, Barney Kessel, Carol Kaye, Bill Pitman and Billy Strange. Kaye and Pohlman doubled on bass, along with Lyle Ritz, whilst helping out Hal Blaine on drums was Jim Gordon. Gene Estes and Julius Wechter shared percussion duties with Frankie, and Carl Fortina traded accordion with Frank Marocco. Last, but by no means least, the keyboards came courtesy of Don Randi, Al DeLory, Leon Russell – and Brian, of course.

SMILEY SMILE, as is audibly obvious, was recorded by the group, the whole group and nothing but the group (the previously released singles aside), and the next few albums were also largely 'family' affairs, but with a sprinkling of outside assistance in the shape of Eddie Carter (guitar & bass), Daryl Dragon (keyboards), Dennis Dragon (drums & percussion) and 'new Boy' Bruce (keyboards). Who the horns were is an excellent question: the best inspired guess is that they might have been the same guys Brian used during *SMILE* for "Surf's Up" – the aforementioned Caton (trumpet), Dave Duke (french horn & tuben horn) and Claude Sherry, Art Briegleb and George "I got stuck in my french horn" Hyde, all on french horn. New engineer Steve Desper added the odd piano phrase here and there, from *SUNFLOWER* on, played most of the Moog. For *SURF'S UP* the basic 'band' as outlined above was supplemented by Charles Lloyd on flute and sax, and Woodrow Theus II on percussion: both are best heard on "Feel Flows".

CARL & THE PASSIONS & HOLLAND were almost exclusively produced from within the band (though the latter featured Dutch string sections), and since 1976 and 15 BIG ONES, the question of who's playing what can be answered by simply referring to the back slick or inner sleeve, with the exception of LOVE YOU. For this album, Brian not only wrote almost all the material on his own, he also played nearly all the tracks solo as well - keyboards, drums, Moog bass, guitars, the lot. The exceptions are "I Wanna Pick You Up" (Dennis on drums), "Ding Dang" (cut in 1973 at a session of Carl's with some dozen friends), "Mona", which had Ed Carter playing guitar, Denny drumming and Steve Douglas and Jay Migliori supplying the horns and "Honkin' Down The Highway", with Dennis again drumming and Carl and Ed doing the guitar chores.

There are probably some major names missing from the above list (for example, Van Dyke Parks very probably played on some late sixties recordings, but I can't find a single mention of it...) but until the actual session sheets come our way, it'll have to do...

AGD

RECORD INFORMATION

Here are details of some recent compilations that have been released in the US which might be of interest.

I Live For The Sun - EMI America Treasury Series - ST 17221.

SIDE ONE: Tell 'Em I'm Surfin' - The Fantastic Baggys, Malibu Run - The Fender IV, I Live For The Sun - The Sunrays, Rising Surf - Richie Allen & The Pacific Surfers, Midnight Run - The Surfer Stocks, Monster Surfer - Frank N Stein & The Dropouts.

SIDE TWO: We're Going Surfin' - The Wailers, Moon Dawg '65 - Dave Allan & The Arrows, Surf City - Jan & Dean, The Cruel Sea - The Ventures, Girls On The Beach - The Beach Boys, Wild As The Sea - The Sandals.

Catch A Wave - EMI America Treasury Series - ST 17223

SIDE ONE: Catch A Wave - The Beach Boys, Scrambler - The Sandals, The One You Can't Have - The Honeys, Surfer's Stomp - The Marketts, Big Surfer - Brian Lord & The Midnighters, Movin' Surf - Jerry Cole & His Spacemen, Beach Blanket Bingo - Donna Loren.

SIDE TWO: Alone On The Beach - The Fantastic Baggys, Walk Don't Run '64 - The Ventures, Andrea - The Sunrays, Mr Rebel - Eddie & The Showmen, Ride The Wild Surf - Jan & Dean.

I Gotta Drive - Jan & Dean, EMI America - SN-16398.

SIDE ONE: Drag City, Hot Stocker, Bucket T, Rockin Little Roadster, I Gotta Drive.

SIDE TWO: Freeway Flyer, Move Out Little Mustang, The Little Old Lady From Pasadena (live), Three Window Coupe, Dead Man's Curve (live).

Also the pre Capitol Beach Boys tracks have been issued yet again on Meteor Records titled Wipe Out. A girl group LP Lookin' For The Boys (Roxy Records XS-LP 102) includes The Honeys' He's A Doll written and produced by Brian Wilson.

Thanks to Kevin Godfrey and Panayiotis Bogdanos.

MIKE

Dear Mike

Thanks for STOMP. You've been mentioning Beach Boys/related CDs in your latest issue. Here's a list of all CDs with Beach Boys involvement.

- BB - SURFIN' SAFARI (10 songs)
1985, Bellaphon 28807010, Germany
 - BB - BEACH BOYS (12 songs)
1985, Caribou 26378, Holland
 - BB - SURFIN' (10 songs)
1986, Intertape 500025, Switzerland
 - BB, J & D - BB vs J & D (15 songs)
1986, Overseas 30 CP-87, Japan
 - Various - Xmas Compact Disc (1 BB song)
1986, CD 1, England
 - BB - MADE IN USA (25 songs)
1986, Capitol 7463242, USA
 - J & D - SILVER SUMMER (Mike lead vocals)
1986, Polydor 20047, Japan
 - PDRR - CALIFORNIA PROJECT (Mike b.u. vocals)
1985, Telarc 70501, Germany
- plus O. Newton-John & J Iglesias CDs

So The Beach Boys have already got five CDs to their credit and all these currently available discs will be very collectable items in the not too distant future since they all are still manufactured in relatively limited editions.

DANNY BOSSARD

-oOo-

Dear STOMP

I don't know about you, but I find it almost impossible not to be blase about The Beach Boys nowadays. Believe me, I never wanted this to happen, but familiarity has firmly pushed me into the same groove as the stylus when I put one of their records on. It's almost as if I'm only listening to the songs with half of my mind, the other half is singing along, playing the bass and preparing to leap over that little scratch that always comes in between 'get' and 'around' during the second chorus. I have lost the ability to be thrilled by my favourite artistes and now am reduced to the misery of the 'technical fan', just as full of praise as ever; but tragically unable to enjoy the pleasure.

Or rather - I was...

That CDs give a faultless playback, free from all those homely clicks and buzzes, is common knowledge. You know, in that cold, academic way, as you take out the dazzlingly silver, chromatic disc that you are going to hear something good. Know it you may, but prepare to have your preconceptions shattered for, just as sharp as that bolt of lightning that shocked you when you first heard a muffled AM Beach Boys track, there, all around you is that first 'stomp' that starts us off on a 'Surfin Safari'. As you listen, it all sounds totally new and, best of all, here again is that thrill. Despite the tiniest level of background hiss (for the original masters are aged, analogue recordings), Mike's nasal tones are frighteningly fresh and the band is close enough behind him to kick sand in your face.

I could go on, flinging purple adjectives all over the page and I would not begin to tell you how worthwhile owning a copy of the CD is. All I can say is that it is like hearing the group for the first time - all over again. If only, I think, esconced somewhere in 'Caroline No', if only MADE IN USA was a better compilation. With a CD version of 'I Just Wasn't Made For These Times' I could float away, happy as a sand boy and lose myself in life's back catalogue.

Happy STOMPing in '87.

ANDREW McCLARNON

Dear STOMP

I've just finished the book by Steve Gaines - what an eye opener that was. It seems crazy to me that intelligent men like the Beach Boys should simply throw away the money we as fans spend on their records, videos, concerts etc. Why do they do such stupid things such as fighting each other, getting involved with drugs and alcohol, failed marriages, psychiatrists, chasing anything in a skirt - WHAT A MESS! It seems they did everything apart from making good music after 1967 with the exception of SURF'S UP, SUNFLOWER, HOLLAND and Dennis's PACIFIC OCEAN BLUE.

Mike Love, incredibly, got himself bankrupt. How the hell did he manage that? With his money I don't think I could have done that if I tried - and I'm not as clever as he is.

The period in Brian's life between 1967 and 1975 was very disturbing; I had read the stories before but not in so much detail. During the SMILE period he wasted so much money on drugs, ruined a unique voice in rock music but, most important, he destroyed the greatest musical brain in the world at that time. No one (not even Lennon & McCartney) could top Pet Sounds, Good Vibrations or Surf's Up but when he returned to writing for 15 BIG ONES he was not the same as before. Sadly Brian had lost it, perhaps for good.

Dennis must also have suffered during his final few weeks before that fatal last dive. After reading the first chapter over and over again, (and it really hurts to write this) I feel what happened on that cold winter day was the only way out of the hell that Dennis was in.

The truth about someone you've idolised for 22 years hurts, the fact that young talented men, intelligent men, (with the world at their feet, who's music you've grown up with), seem to have gone completely mad.

I still remain loyal to the Beach Boys, after all their music has been a part of my life; I play it in the car, in the house, in bed at night, wherever possible.

Reading the book was a very unpleasant experience, but as a big fan of the Beach Boys I'm really glad I did.

The Beach Boys are a long way off from making good music again; God knows how anyone could make music under the sort of pressure they're under. After saying that, "California Dreaming" was brilliant, really brilliant and how it didn't make the Top Ten is incredible.

The Beach Boys have a long long way to go before they can start to think about making new music again, but one thing is certain they must start by being FRIENDS.

JOHN HAMMOND

Dear STOMP

Just got the latest issue, and I was interested to read the comments from your readers about the book 'Heroes & Villains'.

AGD's review was right on the money... in five eloquent paragraphs, he summed up my feeling about the book... boring garbage is my quickie review.

But what really hurts me is the way Steven Gaines raped my book and then thanked me in the acknowledgements as if I approved of his act.

'Heroes & Villains' isn't even about the Beach Boys. It's about Dennis Wilson and Brian's marriage and Beach Boys business matters, but the music... all that really matters... is given scant attention.

To me, the entire book is 'out of context.' In our lives, we've all done things we're ashamed of. One of mine is that in 1984, when Steven Gaines called me, I didn't hang up the phone.

Naively, I thought that in talking with him, I could steer his book away from sensationalism and towards the heart of the story... Brian's magic. Instead, Gaines took my book and used it for his own, misrepresenting our relationship all the way.

Anyway, I just wanted to try to clear up the 'facts' regarding my involvement with this book. I hoped it would be different, I tried to make it different, but I failed. Steven Gaines, despite anything he says, doesn't care about Brian and his music. And for those of us whose beings ache for Brian, 'Heroes & Villains' can only be an embarrassment.

DAVID LEAF

-oOo-

Dear STOMP

I have been reading the magazine since 1980 and look forward to all the comments the staff and readers have to offer. The STOMP conventions are particularly special for me since I have organized three American Beach Boys Conventions in Oakland, California but have never attended any of the STOMP conventions.

I am tired of reading about the negative attitudes of many of your readers regarding the Beach Boys and their fans. I realize the Beach Boys' world tours do not really mean anywhere except North American and, being in California, I have taken for granted the number of times I can see the band each year. For most fans getting to meet any one of the Beach Boys is special and I have been fortunate in doing so on many occasions. The Beach Boys care about their fans and that is why STOMP conventions have Beach Boys messages because the Boys WILL take the time to spend with their fans around the world.

Mike Love, Bruce Johnston and Carl Wilson have always been the most supportive of the conventions and will always take the time to record a special message. Usually, the backstage area is filled with many reporters, stagehands and fans, so the band does not have much privacy. You would not believe the number of people wanting autographs, photos, and a few moments with any of the Beach Boys. However, when approached this year to give their messages ALL of them wanted to know more about the STOMP convention. Alan took the time to browse through one of the issues and what caught his attention was a photo of Brian and Dr. Landy. I cannot repeat what he said about Dr. Landy. Bruce spent about twenty minutes to get his message just right. Each Beach Boy is very cordial and will always take the time to do the message, pose for photos and sign autographs.

Let's not forget about the Beach Boys' band, Mike Kowalski, Ed Carter, Jeff Foskett, Mike Meros, Bobby Figueroa, and Billy Hinsche. Talk about support... these guys bend over backwards to talk to the fans and give convention messages. These guys are essential to the live shows and usually do not get credit in STOMP for being around but a lot of the information I get regarding the band will come from these guys.

Heck, the next time you want to put down the Beach Boys for not doing something, just think how lucky we are to STILL have the Beach Boys. How many Beatles' fans would give their right arm to have a new Beatles album and a chance to see them in concert in 1987? We should consider ourselves lucky that the band is still together, touring, recording, and putting out new material. Would there be STOMP if the band had broken up in 1977?

Lastly, I want to acknowledge the special friends I have made via STOMP. Those folks are AGD, Trevor Childs, Gene Davidson, Graham Hicks, Roy Gudge and Mick and Margaret Grant. STOMP is a great publication and let's not take it for granted.

LES CHAN
Oakland, California USA

Dear STOMP

As, sadly, the third anniversary of Dennis Wilson's tragic death looms upon us I would like to offer you my own tribute to the great man.

Dennis Carl Wilson was possibly every bit as big an enigma as brother Brian was/is. The second of Audree and Murry Wilson's three sons, he was frequently labelled by critics as "flash, errant and erratic" while others deliberately went out of their way to assassinate his character with big noises about his broken marriages, the Manson affair etc., etc. The people who really matter, the fans, knew that Dennis was a warm, affectionate and caring kind of person. I think it was Dennis who was the most popular member of the band with the fans; I've always thought that you say of Dennis, "I don't know him personally but, I think I've known him all my life". In short he was the guy you could identify yourself with; he had an outlook to life that most people would like, he was "one of the lads".

Dennis had many strengths - as a musician he was much more than just The Beach Boys' drummer, he was a great individualist. More importantly Dennis had a great talent as a songwriter. Everybody knows that Brian Wilson was the musical genius and guiding star behind The Beach Boys but let's not underestimate the compositional abilities of brother Dennis.

Whenever you listen to a Beach Boys album you cannot help being moved by the emotional, melodic, symphonic, ballads of Dennis Wilson, songs that echo his undying affection for the music of Richard Wagner, songs that often contain fine string arrangements with prominent violin and cello passages, minor masterpieces like Forever, Cuddle Up, Make It Good, Only With You, etc., etc., all genuine Dennis Wilson.

It always seemed to me that Dennis was distanced from other members of The Beach Boys in that he seemed to be heading in a vastly different musical direction to the rest of the band. I think he may have got fed up with being in the group and wanted to show everybody what he was capable of doing on his own and that brings me nicely into PACIFIC OCEAN BLUE.

The Dennis Wilson solo project, PACIFIC OCEAN BLUE, is without doubt the greatest solo album I've ever heard, one which will never be equalled unless Brian can pull something brilliant out of the bag in the near future.

What makes PACIFIC OCEAN BLUE so special you may ask. Well it's hard to pinpoint one particular thing; let's just say it sums up Dennis Wilson as a performer and moreover as a man. It is emotional, complex, haunting and dramatic with exceptionally skilful arrangements; just listen to the dynamics and string arrangement in that amazing song "Thoughts Of You" and once again the Wagner inspiration shines through like the California sunshine. Right from the first track the brilliant "River Song" all the way through to the last, the memorable "End Of The Show" the album is faultless. It also shows Dennis's vastly underrated skills as a musician as he contributes with drums, piano, synthesizer, percussion and of course the brilliant gravel voice which fits the music perfectly.

To say my passion for this album borders on the obsessive is a gross understatement; I never tire of playing it.

When you hear an album of that quality and brilliance, it just makes you stop and wonder at what Dennis was really capable of achieving - sadly we will never know and we can only surmise.

★★

16

Several of the legendary rock stars of the sixties are no longer with us, i.e. Hendrix, Morrison, Joplin, Allman, Lennon. Sadly, Dennis Wilson joins that list of immortals and in my view he was a bigger genius than all the others I have mentioned in that he never had the chance to achieve his full potential.

Although Dennis Wilson is tragically no longer with us his music will live on; every Beach Boys fan will see to that or maybe we should say every Dennis Wilson fan in general will see to that, because we loved him and we loved his music.

That brilliant track from PACIFIC OCEAN BLUE, "End Of The Show", serves as a final epitaph to this great man; we should say that although you are no longer with us the music and cherished memories you gave us all will live on in our hearts, you are never forgotten.

Last of all can I thank everyone associated with STOMP for producing the most concise, comprehensive and informative fan club mag that I know of, it's brilliant. Keep up the good work, you do a great job and I eagerly await the next edition.

TIM GOUGH

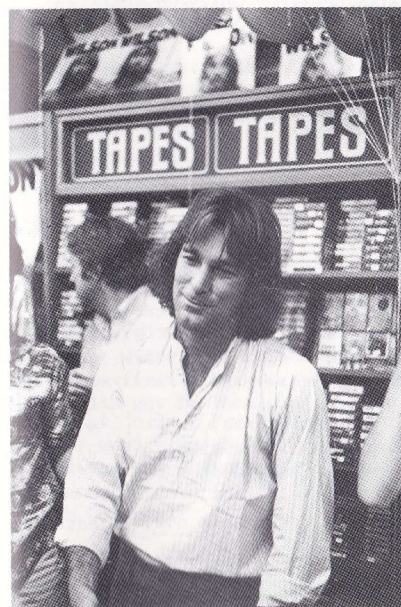
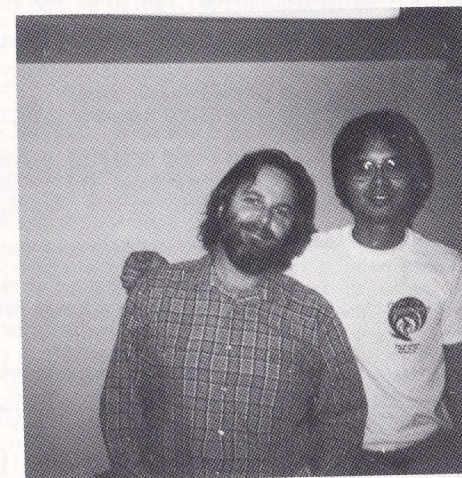


Photo George Fowler.



Carl Wilson & Les Chan June 1983.
Photo The Les Chan Collection.



Fat Safari. During the shooting of the Fat Boys' upcoming Warner Bros. film, "Disorderlies," the rappers and some friends went (what else?) big-game hunting in a Los Angeles parking lot. Ready for the hunt are, from left, Beach Boy Brian Wilson, Fat Boy Mark Morales, actor Ralph Bellamy, Fat Boy Darren Robinson, and Beach Boys Mike Love and Bruce Johnson. Checking the gun were director Michael Schultz and Fat Boy Damon "Kool Rock-ski" Wimbley.

ADVERTS

Remember the new advertisement rates:

£1 for up to 25 words, £2 for up to 50 words and so on, thus 51 words is £3. Addresses though are free, but the Editor's decision is final.

4TH JULY - A ROCKING CELEBRATION LP: With four live Beach Boys cuts plus "Happy Birthday America" by Mike Love (as reviewed in STOMP 57). Now available from STOMP address £12 + £1 p & p (£3 p & p for European orders) - cheques or postal orders payable to M. Grant please.

CALIFORNIA MUSIC - 2 Kentwell Avenue, CONCORD 2137, AUSTRALIA. CM 70 is now available. 60 pages "ENDLESS SUMMER" issue featuring: SURF CITY-DRAG CITY - The Real Story; THE SANDALS STORY; Paul Witzig Interview; JAN & DEAN - THE VENTURES BEACH PARTY; INTERVIEW WITH BRUCE BROWN (AND BIOGRAPHY); The Royale Monarchs; Alan Jones & The Sheffields; BRIAN GARI REPORT. \$6.50 US PER COPY (AIRMAIL) - REMEMBER US \$\$\$\$\$.

SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Subscription £5 for 4 issues (cash please). Published 3 times per year. Please send money to: Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, SWEDEN.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send \$6 or 24 International Reply Coupons (Airmail) \$3 or 12 International Reply Coupons (Surface Mail) to PO Box 842282, Los Angeles, Calif., 90073, U.S.A.

Please ensure that your ads arrive no later than the 20th of the month prior to publication.

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ALL MAGS AVAILABLE in England: California Music, Beach Boys Australia, Surfin' Again, Surfers Rule, plus other one-off publications. Largish SAE for full details from Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ. Also an ever changing and growing selection of records, tapes, etc. Keep in touch!

JAN & DEAN tribute EP featuring The Lungs, Alan Carvell, etc., available now. Please send SAE for details from Kingsley Abbott (address above).

"THE ARTICLES provided in your publication are very informative. Thank you!" (JAN BERRY). "I Love it!!" (DEAN TORRENCE). "I really like your publication, keep up the good work!" (GARY USHER). SURFIN' AGAIN is the official JAN & DEAN magazine with support from Jan Berry & Dean Torrence. 20 all-in-English pages. Six issues for £6 or \$10 US (cash). Danny Bossard, Gotthelfweg 9, 5036 Obertentfelden, Switzerland.

BEACH BOYS VINYL RARITIES. Very limited supply available. Send SAE for details. Malcolm Searles, 64 Victoria Road, Chelmsford, Essex CM1 1PA.

News

Gigs, recordings, chart placings... it's all here. Details of the 25th Anniversary show in Hawaii are to be located elsewhere in the mag, so we'll merely note here that the forthcoming TV special fashioned from the 12th December concert will be produced and directed by Marty Pasetta, co-produced by Tisha Fein and written by David Forman and David Leaf.

More gig news: the Boys provided part of the pre-game entertainment at SuperBowl XXI, played at the Rose Bowl, Pasadena, 25th January. According to the programme (guess when this is being typed...) they're due to perform "Surfin' USA" & "California Girls". The band are booked to appear at Harrahs, Lake Tahoe on 14/15/16th February, but these dates aside, no touring is planned, and definitely no overseas tours as yet despite what some UK papers would have us believe.

Brian's been on the solo trail again, this time on 6th December at the 2nd Annual Salute To The American Songwriter, presented by the National Academy of Songwriters at the Beverly Theatre. How he sounded depends on who you read: the LA Times noted a 'strong, clear voice' and that he 'talked easily with the audience' whilst the Daily News, admitting that Bri 'created an excited stir', opined that 'The crowd was willing to overlook the cracks in his voice'. As is his wont when flying solo these days, Brian debuted a new song, "Let's Go To Heaven In My Car" a BW/Landy/Usher composition reported to be a lot of fun and a good song. Bruce was also at the event, singing what else but "I Write The Songs". Final word on solo spots from BW; after appearing with the Moody Blues at Wembley, before flying home for the 25th Anniversary gig, he recorded a long-ish (45 minute) interview with Radio London's Stuart Coleman, which was broadcast 11th January. No stunning revelations were forthcoming but Brian sounded in great form. The interview will be printed in STOMP in the near future.

Recording news: Brian & Gary Usher are pressing on with not only Bri's solo album, but also a new Beach Boys LP. To date, 12 titles have been completed, 8 of Brian's, the rest by the group. Titles to have come to light are "So Long", "Little Children", "Heavenly Bodies", "Magnetic Attraction" and "Black Widow", "Still I Dream Of It", a new version with new lyrics (all Brian solo), and "Let's Go To Heaven etc", and "Spirit Of Rock & Roll", both of which were originally solo songs that the band - or more precisely Mike Love, - commandeered for the Boys. Who says things have changed? "Spirit" is credited to Brian, Gary and Tom Kelly. Dissention in the ranks - apparently Alan and Mike want Terry Melcher to do some work on the new BB set, but Usher isn't of the same mind. It has been said that Capitol may release "Spirit Of Rock & Roll" as a 45, but confirmation is lacking (Many thanks to Steve McParland for 99% of the info in this paragraph).

CD corner: according to Billboard, some original Beach Boys albums will be issued on compact disc later this year - rumours are that ENDLESS SUMMER and SPIRIT OF AMERICA will be first. Dare we hope for PET SOUNDS? In a future issue, we plan to list all CDs with any BB involvement, so send in any info you may have.

One for the chart statisticians: the final AC placing for "California Dreaming" was 39. For the real loonies, sorry, completeists, here are the placings for the Joan Jett 45 and LP featuring the Boys, both called "Good Music" (commencing with week ending 10th October):

45: 97- 86- 83- 93- 93-off

LP: 134-123-119-107-105-135-166-180-162-161-161-175-191-172-182

Trivia dept.: Two new adverts on the TV with BB tunes have turned up, "Do It Again" (Thompson Holidays) and "When Girls Get Together" (Misty Cocktail).

Lastly, let's all say 'Happy Birthday' to Mike Love who will be 46 on 15th March.

AGD & MIKE



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